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sion, and thus arrives at a much more satisfactory reading :

"As fiddlers stoop the lowest at highest sound,
To the most brave, stoops he nighest the ground."

Dr. Melton's work will also, no doubt, open the way to a thorough investigation of the sources of Donne's metrical peculiarities, and to the determination of the relative authenticity of the Donne manuscripts still extant, and thus lead to a definitive edition of his works.

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FRENCH LITERATURE.

MAURICE SOURIAU : *Moralistes et poètes*. Paris : Vuibert et Nony, 1907.

A few years ago the French Academy crowned an important work on Bernardin de Saint-Pierre, which greatly modifies the accepted opinion concerning that author. The book entitled: *Bernardin de Saint-Pierre d'après ses Manuscrits* was published by M. Souriau, after several years of careful study of the manuscripts preserved at the Municipal Library of Le Havre. Previous to this M. Souriau published among other works an edition of the *Préface de Cromwell*, which was also crowned by the Academy; two important works on French Versification, namely, *La Versification de Molière* and *L'Evolution du Vers Français*; and a volume on *Pascal* in the *Collection des Classiques Populaires*.

Recently M. Souriau, who is an indefatigable worker and a frequent contributor to several French literary reviews, has collected some of his more important articles and published them in a volume of some three hundred pages under the title: *Moralistes et Poètes*.

The range of subjects, all dealing with French literature, indicates the variety of M. Souriau's interests in his special field. He proposes a new interpretation of the *Pensées* of Pascal; discusses Lamartine's versification; rehabilitates in a way Casimir Delavigne; treats René Bazin as writer of the "Roman Social"; and finally outlines the

poetic movement in Normandy to-day. The articles are of varying interest and importance, but not one is negligible—far from it. Of the shorter ones not already mentioned may be noted *Les Cahiers d'écolier de Brizeux* giving the results of an examination of that poet's note-books, which by good fortune came into M. Souriau's hands. As Brizeux himself says, "l'enfant renferme le vieillard," and these books disclose the beginnings of the poet's love for Ovid and particularly for Virgil, whose melancholy tenderness lives again in him and makes him rank "bon second après Chenier dans le genre de l'idylle." Incidentally we get a glimpse of school life in France in the first decade of the nineteenth century. Not less interesting is the very slight glimpse of school girl life which we get in the short article on Bernardin de Saint-Pierre's favorite daughter, Virginie, whose "silhouette de jeune fille, grâce aux manuscrits de la bibliothèque du Havre, se révèle à nous comme un pastel un peu pâli par le temps."

Le Romantisme jugé par Alfred de Vigny is a study of the remains of the poet's correspondence with the Crown Prince of Bavaria, afterwards Maximilian II.¹ This correspondence was never edited. M. Souriau supposed that something of it might still be found in the Secret Archives of the Royal Family at Munich. A search there brought to light several interesting fragments.² The Prince's first letter contains an appreciation of *Cinq Mars* and *Stello*, both of which deeply impressed the young man. De Vigny's reply has been characterised by Faguet as "une leçon sur toute la littérature française de 1800 à 1839." It is interesting to note, in this connection, that at this time, and perhaps on account of this correspondence, de Vigny thought of writing a treatise on "l'homme d'état."

In his letter de Vigny mentions Lamartine's "trop facile improvisation." Lamartine himself rejoiced so to speak in the title "amateur."³ Already in the *lettre-préface* to the *Recueils Poétiques* (Dec. 1, 1838) he discloses his methods

¹ *Journal d'un Poète*, 7 déc., 1837. M. Souriau prints the Prince's letter. For De Vigny's reply vd. *Correspondance*, p. 83 (Calmann-Lévy).

² All published by M. Souriau in *La Revue de Paris*, 1er mai, 1898.

³ *Préface des Méditations*, 1849.

of work, protests his incapacity for self-criticism and his impatience of "*limæ labor*": all this to forestall and disarm criticism, for which he expressed a rather slight regard in his *Épître à M. A. Dumas* (Sept. 18, 1838). In 1836 Sainte-Beuve, writing on *Jocelyn*, called the poet to task for his faults and hoped that the blemishes would not appear in a later edition. Two years after, the same critic in an article on *Les Recueils Poétiques*, lamented the unpardonable negligence which the poet regarded so lightly. The critic, much chagrined and not a little disconcerted at this persistent careless attitude, insisted on the seriousness of art which demands our best effort quite as much as do those things which concern more particularly morals. The consequence of this attitude characteristic of Lamartine is treated by M. Souriau in a very interesting article, a résumé of some fifteen "leçons" on the versification of Lamartine.

In these days of the breathless hunt after the "inédit," often almost valueless and appealing merely to curiosity, it is refreshing to read such an article as M. Souriau's *Le Roman de Casimir Delavigne*.⁴ It is a study of a hitherto unknown part of the poet's life—his love affair with Mme. Elisa de Courtin, "dame d'honneur" of Queen Hortense, which culminated in marriage. The purpose of the article is to show the potent and happy influence of this love on the poet's work. M. Souriau bases his every statement upon the poet's letters to the lady which are preserved in the Municipal Library at Le Havre.

In his *Discours de Réception à l'Académie*, Sainte-Beuve, Delavigne's successor, distinguishes two periods in the poet's literary activity marked off one from the other by the journey to Italy (1826). In the midst of his success Delavigne left for Italy and on his return to France he found a new order of things in French letters; and thereafter he is, as it were, the champion of a lost cause. Though he yields to the new movement, he remains the same *au fond* and like a skillful general, he still wins victories, while beating a retreat.⁵ M. Souriau likewise distinguishes

two periods, making the division also at the time of the journey to Italy; but he is concerned not so much with the poet's actual success as with the happy change wrought in his poetry by the love which came to him at thirty-three. His contention is that the lyric quality, the romanticism, so to speak, of Delavigne's work is not altogether a mere involuntary flowing along with the current, but that it is something more; it is the poet's expression of himself, and although his work may lack that fervid, impetuous, wild lyric outburst of some of his contemporaries, it is none the less real, none the less personal and far from a simple forced copy of others' patterns. Up to 1826, Delavigne's success was due in great measure to what M. Souriau calls "la conspiration du public avec lui" for, as Sainte-Beuve says, he always knew how to be "à l'unisson, au niveau du sentiment public." His knowledge of human life is, however, inadequate; his women characters are especially weak. All this was to change, however, and the change was to be wrought by love. M. Souriau sketches in a delightful manner this charming love story, quoting generously from the poet's letters, for Mme. de Courtin's share in the correspondence has not been preserved. Sensible, unromantic, yet almost jealous, fond of strolling in the churches, melancholy and playfully childish, the poet loves with all the freshness of a naïve untried soul, in the transports and flush of first love. Strength and purity characterize this romance which M. Souriau calls: "l'histoire d'un brave homme et une honnête femme."

M. Souriau traces the influence of this love throughout the poet's work from the *Messéniennes* of 1827 to the very end, supporting his statements by quotations from the poet's letters. After reading this article one feels that there is reason to modify somewhat Sainte-Beuve's statement: "lui-même a consacré les prémices de son bonheur domestique dans les seuls vers peut-être où il se soit permis ce genre d'épanchement :

Il n'est point de beaux lieux que n'embellisse
Le sentiment profond qu'on éprouva près d'eux,⁶

because the poet has permitted himself "ce genre d'épanchement" many times elsewhere. With

⁴ Published in *La Revue d'hist. litt. de la France*, 1899 and 1900.

⁵ Sainte-Beuve, *Portraits Contemporains*, v. 169 ff. Cf. Lemaître, *Impressions de Théâtre*, viii, 90 ff.

⁶ Sainte-Beuve, *Portraits Contemporains*, v, 182.

M. Souriau we recognize Hugo's overshadowing genius, dwarfing all that comes near it; but we also recognize the truth in his statement that it redounds to Delavigne's praise that: "he owed nothing to Hugo, neither a figure nor a verse form, neither a situation nor a *pièce*; what is called his imitation of Romanticism is the free evolution of his talent. As to his dramatic value, his plays in verse, well balanced in form and content, rank immediately after those of Hugo, for Delavigne's repertoire is distinctly superior to the *pièces* of Dumas or De Vigny, and it is especially so of those written after the journey to Italy."

The literary movement so happily begun in Provence and so successfully carried on by the *Félibres*⁷ was not slow in finding disciples in other parts of France, so that to-day the decentralising or regionalist movement is a very well defined and important one, the extent of which may be appreciated by consulting Charles-Brun's brochure: *Les Littératures Provinciales*.⁸ "Decentralisation was one of the articles of the political creed (*symbole*) which triumphed in 1830,"⁹ and it will be remembered that toward the end of the Empire this tendency in the domain of politics manifested itself in what is called the *École de Nancy*,¹⁰ but failed of any result owing to suspicions of Separatism.¹¹ The Duc de Chambord himself was inclined towards decentralisation.¹²

It was in the field of literature that the movement met with the greatest success. Even on the border line it was successful, at least partially so, for the provincial Universities were given some measure of autonomy and were reorganized so as not to be entirely divorced from the strong life of the provinces. The act has been characterized as "the most complete and most frank effort at de-

centralisation which France has carried out in this century."¹³

It was quite fitting then that M. Souriau, professor of French Literature at the University of Caen, the University of Normandy, so to speak, and author of an admirable *Rapport sur le Mouvement Littéraire en Normandie de 1898 à 1902*, should have been chosen to deliver the address, when *Les Fêtes du Souvenir Normand* took place at Caen in the summer of 1905. This address appears as *La Fête des Poètes Normands*, an interesting, sympathetic, delicate and penetrating appreciation of the work of contemporary poets in Normandy, such as Frédéric Plessis, Breton by birth and Norman by adoption; Florentin Lorient and Paul Harel, disciples of Le Vavas seur.

The regionalist movement is doing much to spread the great truth that Paris is not France, although people still persist in judging the country by what they may see in the metropolis. This ignorance concerning the other thirty-three million of souls dwelling outside of Paris is widespread. Fostered by the long standing disdain of the Parisian for his brother of the provinces,¹⁴ it is not dissipated by the stereotyped studies of provincial life turned out by the imitators of Balzac, Flaubert and Maupassant. The two latter, though observant and accurate, were one-sided and purposely unsympathetic. "They lack that brotherly love and that respect for the life of man, which alone can build up a work of justice in literature or government."¹⁵ These are the very qualities which exist to a marked degree in the work of René Bazin. He believes in "the equality of souls and of grief"; he feels that "the life of man is everywhere worthy of the same interest, capable of arousing the same emotions, the same anger, the same admiration"; he knows "what proofs of endurance and uprightness the humblest lives can offer."¹⁶

This tenderness and humanity, the broad sympathy, so lacking in the work of the Naturalists

⁷ Vd. Mistral, *Mémoires et Récits*, Paris, 1906.

⁸ Paris, Bloud et Cie., 1907.

⁹ Ch. de Remusat, R. D. M., xxix, 819 (15 oct. 1860). In fact, the movement dates as early as the first quarter of the nineteenth century. Vd. C. Jullian, *Historiens Français du dix-neuvième siècle*, p. xxvii; 41. Vd. also the first issue of the *Globe*, Sept. 16, 1824.

¹⁰ Hanotaux, *Hist. de la France Contemp.*, III, 369.

¹¹ *Idem.*, III, 390.

¹² *Idem.*, II, 241, quoting the *Mémoires* of Mme. de la Ferronnay.

¹³ Coubertin: *The Evolution of France under the Third Republic*, p. 339. Cf. further: *La Décentralisation où en sommes nous*, Maurice Ajam, député, in the *Revue Politique et Parlementaire*, 10 juillet, 1908.

¹⁴ René Bazin: *Le Province dans le Roman*, in *Questions Littéraires et Sociales*, Paris, 1906.

¹⁵ *Ibidem.*

¹⁶ *Ibidem.*

and strongly contrasting with their studied impersonality, received due attention from Brunetière when he welcomed Bazin to the Academy greeting him as the continuator of Balzac in the *Roman Social*. Under the title *M. René Bazin et le Roman Social*, M. Souriau gives an admirable study of the novelist and his work, establishing his philosophy, which is Catholic, and indicating his remedy for those who suffer, "which is the old, old one: love and sacrifice," for suffering is not relieved nor remedied by what is merely material and man is something more than mere flesh.

Perhaps the most interesting of all the articles in the volume is that entitled: *Le Jansénisme des "Pensées" de Pascal*. There is always a certain fascination in conjecturing the plan of an unfinished work and in establishing the great unity of an author's life production. Some writers may lend themselves to such treatment, and at the hands of the skillful they gain thereby. Others less docile must be constrained, and the results are less satisfactory. In all cases an attempt to discover the dominant motive in an author's life and its relation to his literary remains is always profitable, if only from the fact that another point of view has been disclosed, for, until the matter has been considered from all points of view, we cannot say that we know the author—such knowledge being the final synthesis of all previous analyses. Yielding to this fascination, M. Souriau, in an article of some forty pages full of facts and logical deductions, works out a theory which establishes unity in Pascal's work and makes the *Pensées* the logical sequel of the *Provinciales*. He attacks the traditional thesis, namely, that the *Pensées* would have been an apology of Catholicism and nothing else. In opposition to this, M. Souriau seeks to establish the following: in the purely dogmatic part of the work, Pascal intends above all to prove the truth of Jansenism; in the other part devoted to polemics, he would have attacked those whom he considered the enemies of Port Royal and of himself, i. e., the Jesuits, the King and the Pope.¹⁷

M. Souriau reviews briefly the genesis and persistence of the erroneous and traditional interpretation from the "édition affadée, châtrée, pour dire le vrai mot" of the *Pensées* published by Port

Royal, down through the eighteenth and nineteenth centuries, through Victor Cousin and more recent critics. He notes that although many have alluded to the all-pervading Jansenism of the *Pensées*, it has been only in passing and without developing the idea further. No one has remarked sufficiently its importance. M. Souriau proposes to indicate and show clearly that importance, thereby reestablishing unity in Pascal's work and showing the *Pensées* to be "la suite logique des *Provinciales*."

Briefly his theory is as follows: Pascal's intention to write an apology was modified by the *milieu* and the *moment*. He lived at Port Royal, which harbored inexhaustible, untiring hatred toward the Jesuits, which considered the court as the "*ultima ratio* du diable," and which professed a perfect disdain for ecclesiastical superiors, and manifested an icy coldness towards the Papacy. Such an atmosphere could not be without its effect on Pascal. Nor was he uninfluenced by the mode of life followed at Port Royal, which M. Souriau characterizes as "the most frightful *régime* ever invented to torture the poor human machine." All these characteristics of Port Royal were raised by Pascal to the *nth* power; he was more Jansenist than Jansenius himself. But Pascal's intention was modified by the *moment* also. Not satisfied with the *Provinciales*, but, nevertheless, encouraged by their success, he determined to continue the fight against the Jesuits, as one may gather from the *Eighteenth Provinciale*. The Miracle of the Holy Thorn (Mar. 24, 1656) confirming him in this intense spirit of combat, he increases the fierceness of the polemic in the *Provinciales*, beginning with the Sixth (Apr. 10, 1656). Pascal is upheld in his struggle by God. His enemies are confounded, but do not, will not recognize their defeat. Confident in the supreme righteousness of his cause, which he identifies with the cause of Christ and His Church, Pascal continues with increased vigor and acrimony.¹⁸ Persecution breaks out. Port Royal is dispersed by decree of the Conseil du Roi. A *Formulaire* is presented to the Port Royalists for signature. Jacqueline, Pascal's sister, signs and dies. A second *Formulaire* is presented. Pascal domi-

¹⁷ Cf. Brunetière, *Études Critiques*, I, 90.

¹⁸ Cf. the *Factums* for the curés of Paris and of Rouen.

nated by all these events carries his resistance so far that Port Royal, in the persons of Arnauld and Nicole, refuses to follow him. A consideration of the *milieu* and the *moment* as thus outlined will give some conception of what must have been Pascal's *état d'âme* when he wrote the *Pensées*.

Port Royalist intransigent, whose most absolute rule is predestination, Pascal so assimilated and intensified the doctrine of Jansenius that he practised what M. Souriau is pleased to call for want of a better term "pascalism." What importance would these two, Jansenism and its intensified form Pascalism, have had in the work, if finished? If we count merely the pages and lines, articles and fragments where these doctrines are evident in the work as it now stands, we must concede, says M. Souriau, that they would occupy a rather restricted place. The real importance of Pascal's doctrine will appear, however, when we note that "these pages contain, not assertions of detail, but theories of general doctrine which are the very backbone of the Work." In the last analysis "les *Pensées* ne sont qu'une exposition du Jansenisme exaspéré, un nouvel Augustinus, revu, corrigé et considérablement aggravé qui ne voulait prouver que deux choses : les Jansenistes seraient les seuls vrais disciples de Jésus, leurs adversaires ne seraient pas de véritables chrétiens."

In a separate chapter M. Souriau traces the development of Pascal's animosity towards the Jesuits, his attacks on the monarchy and his criticism of the Papacy itself. Needless to say the foregoing thesis gives rise to objections, the most important of which M. Souriau answers. He believes, then, that Pascal's first plan, which was to write an apology, was modified so that instead he wrote a polemical work defending Jansenism and attacking its foes: the Jesuits, the Court and the Pope. Here we have a change analogous to that evident in the *Provinciales*—a change caused by the *milieu* in which Pascal lived and by the events of his last years. Notwithstanding Hatzfeld's opinion that Pascal's Jansenism amounts to very little, one is inclined, after reading this article, to say with Faguet: "je penche vers l'opinion de ceux qui croient que les *Pensées* sont un livre contre les Jésuites."¹⁹

All these articles widely differing in content possess a unity which binds them together in that, at first for the most part University lectures, they were conceived in a spirit of exactness, impartiality, in short, in a spirit thoroughly scientific, which the author defines in an excellent *Avant-Propos: L'Esprit Scientifique et la Critique Littéraire*, indicating what claims to a scientific character may be urged for the study of literature. After all, it is not so much the application to that study of theories or hypotheses distinctly belonging to the exact sciences which should be cultivated, but rather the scientific attitude of mind, which should be sought after. M. Souriau's own book is a happy example of the middle way between the unscientific, careless, irresponsible method and that method which is characterized largely by endless and futile citations, wearying references: an idle show of barren pedantry. Ever judicious and careful, he is, at the same time, interesting, stimulating and illuminating, clear and understandable, an admirable instance of that clarity and precision so peculiarly French and of the industry and intelligence, solid attainment and stimulating effect of the French University professor.

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MODERN FRENCH LITERATURE.

ÉDOUARD HERRIOT: *Madame Récamier et ses amis*, d'après de nouveaux documents inédits. Paris: Plon, 1905.—Two vols. lxxix-357, 418 pages.

This large work contains a great deal concerning literature and deserves, therefore, a brief mention here.

Although not what one might well call a "literary salon," the salon of the beautiful friend of Madame de Staël always counted among its guests a great many writers of fame. Moreover, regarding Madame Récamier's personality, she is not only the model of almost all the Beatrixes painted or sculptured in Italy since Canova, she is also the heroine of Madame de Genlis' *Athenais ou le*

¹⁹ *Rev. Latine*, 25 oct., 1904, p. 594.